

Degree	Type	Year
2500239 Art History	OB	1

## Contact

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## Teachers

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There aren't prerequisites

## Objectives and Contextualisation

The general objective is to provide students with knowledge about the artistic culture in the twentieth century and stimulate the critical thinking.

The methodological objectives are to:

- familiarize students with the methods of analysis of art and visual culture
- promote the use of appropriate vocabulary and specialised information sources
- identify gender, ideological and cultural biases in the history of art
- encourage creativity

## Competences

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.

- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

## Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analyse a situation and identify its points for improvement.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the iconographic knowledge to the reading of artistic imagery.
7. Connecting an artistic imagery with other cultural phenomena within its period.
8. Distinguishing the elaboration techniques and processes of an artistic object.
9. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
10. Explaining the reception mechanisms of a work of art.
11. Identifying the artistic imagery, placing it into its cultural context.
12. Propose viable projects and actions to boost social, economic and environmental benefits.
13. Propose ways to evaluate projects and actions for improving sustainability.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

The field of study of this subject is the avant-garde movements of the 20th century, developed mainly in Europe and the USA. The main goal is to deepen the knowledge of the most relevant artistic currents and the aesthetic canon of this period and to carry out an analysis from a gender perspective in order to highlight the androcentric bias of the established narrative. A critical analysis that makes possible to highlight the role of women in the artistic framework - as models, muses, activists and creators - and to observe the mechanisms that have made them invisible, in order, in turn, to emphasise the contributions of women in the field of the arts.

The basic thematic axes are:

- The myth of modernity: industrial development and aesthetic canons
- The historical avant-garde and the exploration of new plastic languages
- The link between art and geopolitics after the Second World War
- Postmodernity and the crisis of the artistic object
- The transformative gaze of feminism on visual culture

\* The detailed calendar with the content of the different sessions will be available on the day the course is presented. In addition, students will be able to consult the Virtual Campus for a detailed description of the exercises and practices, teaching materials and the information necessary to follow the course.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	51	2.04	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15
Type: Supervised			
Tutorials	9	0.36	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15
Type: Autonomous			
Reading and synthesis of texts, analysis of images and preparation of essays	90	3.6	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15

Lectures with visual support.

Critical analysis of images and texts.

Oral presentations.

Tutorials to follow up the autonomous work.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Assessment task	40 %	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15
Individual task	30 %	0	0	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15
Teamwork	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

### CONTINUOUS ASSESSMENT

The assessment of the subject is based on a continuous evaluation process and the final mark is obtained from the weighted sum of the assessment evidences:

- Assessment task 40 %
- Team work 20 %
- Individual work 30 %

In order to pass the course, the weighted sum of all the marks must be equal to or higher than 5.

The assessment activities only add up if they have a qualification equal or higher than 4, therefore, a minimum mark of 4 must be obtained in the evaluation evidences in order for them to count in the final mark.

In order to pass the course, students must submit all the assignments.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

Students will be entitled to the revaluation of the subject if:

- a. the final grade is lower than 5
- b. an assessment activitie has a mark lower than 4.
- c. not having followed the continuous assessment, and not having been previously assessed in 2/3 of the assessment activities.

In the case of a second enrolment, students can do a single synthesis exam. The grading of the subject will correspond to the grade of the synthesis exam.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

#### SINGLE ASSESSEMENT

- Assessment task 40 %
- Individual work about an art text 20 %
- Individual work about an artist/work of art/subject 30 %

In order to pass the course, the weighted sum of all the marks must be equal to or higher than 5.

The assessment activities only add up if they have a qualification equal or higher than 4, therefore, a minimum mark of 4 must be obtained in the evaluation evidences in order for them to count in the final mark.

In order to pass the course, students must submit all the assignments.

Students will be entitled to the revaluation of the subject if:

- a. the final grade is lower than 5
- b. an assessment activitie has a mark lower than 4.
- c. having been previously assessed in 2/3 of the assessment activities.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

## Bibliography

Burger, Peter. *Teoría de la vanguardia*. Barcelona: Península, 1987.

Chipp, Hersel B. *Teorías del arte contemporáneo: Fuentes artísticas y opiniones críticas*. Madrid: Akal, 1996.

De Micheli, Mario. *Las vanguardias artísticas del siglo XX*. Madrid: Alianza Editorial, 2002.

Fer, Briony; Wood, Paul; Batchelor, David. *Realismo, racionalismo, surrealismo: el arte de entreguerras (1914-1945)*. Akal, 1999.

Foster, Hal; Krauss, Rosalind; Bois, Yve-Alain; Buchloh, Benjamin H. D. *Arte desde 1900*. Madrid: Akal, 2006.

Greenberg, Clement. *La pintura moderna y otros ensayos*. Madrid: Siruela, 2006.

Krauss, Rosalind. *La originalidad de la Vanguardia y otros mitos modernos*. Madrid: Alianza, 1996.

Pollock, Griselda. *Encuentros en el museo feminista virtual*. Madrid: Cátedra, 2010.

Ramírez, Juan Antonio. *El mundo contemporáneo*. Vol. IV. *Historia del Arte*. Madrid: Alianza Editorial, 1997.

Wood, Paul, Frascina, Francis; Harrison, Charles. *La Modernidad a debate: el arte desde los cuarenta*. Madrid: Akal, 1999.

\* The bibliography will be extended throughout the course with references related to the contents of the syllabus.

Online resources

[www.macba.cat](http://www.macba.cat)

[www.museoreinasofia.es](http://www.museoreinasofia.es)

[www.tate.org.uk](http://www.tate.org.uk)

[www.moma.org](http://www.moma.org)

[www.centrepompidou.fr](http://www.centrepompidou.fr)

[www.nga.gov](http://www.nga.gov)

[www.metmuseum.org](http://www.metmuseum.org)

## Software

No a specific software is needed

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	second semester	morning-mixed
(TE) Theory	1	Catalan/Spanish	second semester	morning-mixed